WRESTLING FLYER NEWSLETTER

OCTOBER 23, 1993 *ISSUE #34*

INTERVIEW
EDDIE GILBERT

The following is part two of the interview with Eddie Gilbert that was conducted in Philadelphia, PA on September 24. He has since moved back to his hometown of Lexington, TN.

Clark: How is it these days for you making a living on the independent circuit, and has the situation changed in recent years?

Gilbert: It's good as far as the money and all that, but of course, it's just according to how many there are and so forth. It's not real, real easy. I mean, the money is good. The last year or so I've noticed that there's been more. To me, it seems. I don't know, maybe I'm wrong. Maybe I'm the wrong person to ask that to because, whether this is good or bad, I've just always been picky about who I work for. And it's never been about money. I mean, it is about money. I have my price. But most of the time when I work an independent show, it's according to who it is and who it's for. Because I really enjoy doing my overseas stuff for Otto Wanz and then going to Austria and Germany, and then Japan. Hopefully, I'll be doing some stuff with John Arezzi this year and next year before I call it quits.

Clark: How do you feel the politics that exist in the wrestling business have effected you and your career in the industry?

Gilbert: What exactly do you mean as far as politics?

Clark: Well, such as a situation where you would go on John Arezzi's radio show and present your true feelings about things, like with the situation with Paul E. Dangerously and WCW a while back.

Gilbert: Okay, okay, I gotcha you. You gave me an example of when I put myself on the line for my friend. If you had to find a reason for J.D. McKay's title of a book concerning me, that would probably be the greatest example right there of anything. When it happened to Paul, that was the worst fiasco I've ever seen in my life. It did not happen the way that it was told. I've already went on-record and said all that stuff.

I was out of the picture. I had been pretty much just put on the old grill, and fried and grilled. There are a whole lot of people at WCW that didn't want me there, didn't want me in. And most of them are the older regime. I think most of the people know what I'm talking about. They just don't want any young people coming along and they want to keep us out as long as they can. That's fine and I understood that. And that's the reason why when it happened to Paul, I was upset at the time and I was very angry when I heard about it. I wanted to do something like that day when Paul told me that he got suspended. I was going on Goodhart's show. I was doing it from Dallas on a Saturday morning. I told Paul, "I've got to say something on Goodhart's show about this. It's not right." He said, "Just be careful on whatever you say. Just remember they're going to have attorneys listening." A caller called in and asked something about the fiasco with Paul E., and I went ahead and I made just a small kind of statement. I just said, "It wasn't right." It was just a little five minute deal. Okay, I let it go. And me and Paul talked that week and it still was bothering me. I was like, "No, this is not right. And somebody needs to blow them right out of the water." I was tired of what had happened to me in 1990 there with the inside politics. It wasn't anymore of what a person knew or the job they could do. And that was very obvious in the summer of 1989 as WCW did the best business yet to date. That was when the whole committee had left and gone on vacation, and I was the sole person, the only one going to the office that week when TBS sent down the thing that we had to change all the Bash cards. We were doing $80,000, $100,000, $120,000 business at house shows that summer. And especially with my Terry Funk-Ric Flair angle. And when I got screwed over on that deal, I knew then... I thought, "What is this business about?" That's when I started feeling that it wasn't fun anymore. Then when the thing happened with Paul, John Arezzi's producer called me at home in Atlanta on that Sunday and he asked if I'd want to go on the air and say something. And I said, "Yes, I would." When I went on the air and said what I did and I watched the way I worded it, but it's the way I felt. I still feel that way today. I wouldn't change a thing I said. It did cost me a lot. I knew as long as Jim Herd was in charge I would never be thought of as coming back to WCW. Which is understandable, and I didn't really care. I didn't work for somebody that didn't have any respect or care about anything. To be honest with you, that was influenced by somebody that took him out to drink after everyday at work. And that's not the way to me to run this wrestling business.

And I guess the politics in that aspect really effected me because I stood up and said what I felt and stood up for a friend. And in this business, I remember starting in it, a couple times things happened and I went to bat for people and different things. My dad told me then, he said, "Son, you're going to learn that you may stick up for a lot of people in this business, but when the chips are down, they're not going to stick up for you and they're not going to do for you what you're doing for them." I always remember that, kept that in my head, but when I did that for Paul, and that was really the only reason, it was for Paul. He was my friend and I didn't like seeing him done the way he was, because of something he supposedly told me. Which he didn't. It was somebody else inside the office. Just because Jerry Jarrett and Jerry Lawler hated him, he got suspended.

When Meltzer reprinted the transcript from it, when Wade Keller reprinted it, when Steve Beverly said what he did and then called Jerry Jarrett, I never thought I'd ever work Memphis again, to be honest with you. But yet six months later I was in Memphis. That shows you though that anything's possible and never say never. But yes, the politics, it effected me in different ways and it has effected me. But it has not ever changed me. When someone asks me a question or something, usually I never look at it like, "Okay, how will this effect me? What will people think of me?" I just usually say what I feel and if someone's getting screwed around, if I don't like it, I'm going to tell you.

Clark: What relationships that you've had in the business have been effected by the politics in the business?

Gilbert: When a guy in this business says that they were hurt, I mean it sounds kind of strange. You're in the wrestling business and when you say I was hurt over something, it sounds kind of, I don't know. It's just whenever you grow up and you carry people in the highest esteem and have more respect for them than anybody else, and you would do anything for them, and then later you get older and you get involved in the business. Like Jerry Lawler and I had a love/hate relationship. When we're working together and like each other, it's great. And when we're not, we don't even talk. When I'm out there we don't even talk by phone. Then I may go back and work a year later, and then we're friends again. I don't know. I would have done anything for him, ever. Just because of what he was to me and how I held him growing up, like as my idol and hero. I think he's taken advantage of that a few times.

I think that Ric Flair expects to be everybody's idol. But that is fine, he has worked for that. I will never take that away from him. But I remember the days in the UWF before it became UWF, when it was Mid South, when he would come in to defend the NWA world title, I was the guy that he rode with. I was the guy that travelled with him, stayed over together in hotels, and went to bars together. Then when the UWF got bought by Jim Crockett, and I had got the booking job for Bill Watts, I thought Ric Flair would be the first guy to come to me and say congratulations. You know, "Way to go. I'm glad to hear that you've done so good or you were able to." The first time I saw him, I went up to him to shake hands, and he was just like, "How you doing?" And I thought something's wrong. And still yet, I was being so naive enough to think that everything's still okay, Ric just must be in a bad mood. Then when the committe deal came about in '89, I had no idea of the politics involved. I thought when we went in that room and the whole committee was in there, that our idea is that we come up with the best ideas, we give them to everyone in that room. And our purpose is to come up with the best ideas that would draw, that would get good ratings. I didn't realize that if I came up with ideas I thought were great and would draw money, that Ric Flair or people like him--there were other people in there too that did the same thing. It just bothered me because I just always thought so much of him, that he would actually someday have a hand in me getting bumped off the committee.

I did the same thing for Ric Flair I did for Paul. I walked out of the meeting in Baltimore with him the day after the Great American Bash where he wrestled Terry Funk. The next morning he told them all to cram it up their ass. But he was making his power-play for the booking job. And I agreed with what he said though, because they treated us all bad that night and the next day. And we sold out the arena, hell, before we even got there in Baltimore. We had a great buy rate and everything, and still yet, Jim Herd was picking it apart, nitpicking. And Flair just blew his top. He got up and he walked out of the room. I started closing my briefcase. I remember Jim Barnett saying, "What are you doing?" And I said, "Well, he's right. And I'm going back to my room." I go out of the door and Jim Herd's trying to catch up with Flair to talk to him. And I yelled at Ric, I said, "Champ, I'm with you." He said, "God bless you, Eddie." But eventually Kevin Sullivan came out and got me, and I went back into the meeting. Then three weeks later when Flair got the booking job, at that point in time they said he was the head of the committee. One week later, and this was the worst part of it all, instead of him telling me or calling me to tell me that he wanted to replace me or didn't want me on the committee any longer, he had Janie Engle, his secretary, call my house. I had gone to get a physical because we were going to New York or something, before I went to the office. I got back to the house at around nine. I was going to change into my suit and go to the office. And Missy yells down to me, "Janie just called from the office. She says that when she got there, she found a note from Ric Flair that said you do not have to come in today." Well, that just pissed me off. I got in my car and went down there, went up to the twelfth floor. And when I walked in, Ole Anderson and Jim Cornette were sitting in the lobby. I knew then what had happened. I knew where I had been replaced. People have always tried to play me and Cornette against each other, but I never let that take any kind of toll, though. I never hold anything against him that happened like that. Ric Flair was in with Jim Herd. I went back there to Janie, and I said, "Do you have that message?" She said yeah and she handed it to me. And I kept it for a long, long time. It was just a pink piece of paper for messages. And it says, "Call Eddie Gilbert and tell him he does not have to come in. Ric Flair." I walked into Jody Hamilton, who I have the utmost respect for, and I said, "Jody, can you believe this? This guy that everyone thinks is God in our business does not have the balls to call me, Eddie Gilbert, little Eddie, to tell me that he doesn't want me here." You won't believe the thoughts I had in my mind. I wanted to bust into the room where Herd and Flair was, just to tell him exactly what I thought of him. But I didn't. I finally went on back to the house. It was a very, very tense situation. He never, ever told me why. He hardly even talked to me after that. He never acknowledged the fact that he didn't want me on the committee. That was politics. Having a relationship that I thought was a great friendship, that turned out to be a nothing. I found out that whatever is good for him at the time was all he wanted. But I just want to make sure I say that everyone out there has their different opinions of Ric Flair. I understand that totally, but I've just been through some different experiences with him. And I know the person behind the myth, let's say, and the way that he thinks and what he's really after. But it's not any different than the scenario that just happened with me here. When power and greed get involved, no one has any friends, no one has any family. They will do whatever it takes to get that power. So I've learned the hard way.

Clark: How did politics play a part in your marriage with Missy Hyatt, with you both being in the business?

Gilbert: Very rough. There was a situation at WCW, especially with Missy, when Ric Flair starting pushing Woman. Well, they left Missy then at home totally. At the time I was still on the committe, and that was another one of my downfalls with him. I've said some things and did some things too because I didn't like the way that it was being handled with her. He wasn't telling her anything, didn't tell her that he didn't have anything for her. He was just not talking, leaving her at home, or whatever. Then I had to deal with that all by myself. And she couldn't understand why I wasn't doing something for her. I thought, "Jeez, I'm having a hard enough time for myself. There's politics involving me." We went through things of her staying in bed all day, make sure I say by herself, with the shades pulled down and depression setting in because Nancy was getting pushed and she wasn't on TV. That's all she wanted to talk about. That was a very rough time for me because at the same time I was going through the situation of being knocked off the committee, I also had to deal with my wife at home who was upset but who was not trying to do anything for herself. And then when Jim Ross got her back on TV, well, all her loyalty went totally to him.

Oh gosh, if I ever, ever, and I doubt if I will, but if I ever get married ever again, believe me, it won't be somebody in the wrestling business and it will probably be someone from Lexington, Tennessee. That was another part of my life. I had a high school sweetheart, and we planned on getting married after we had been together five years. She was two years younger than me. In 1982, actually she gave me the ultimatum, I had to make a choice between her and the business. My dad was booking Puerto Rico and he wanted to bring me down there. Of course, from there I went to the WWF. But she made the ultimatum to me, either the business or her. And I picked the business. Of course (sarcastically). She was a home girl and everything like that.

Clark: I read an interview with Missy where she said the problems she had was that you kept choosing the business over her. For a while you might have chosen the love of wrestling over a woman or whatever...

Gilbert: Oh, I did. I did. Yeah, I did totally. One thing about wrestling is the reason why I loved it so much, my whole life's been dedicated to this business. I mean totally. A lot of people don't understand this or realize this, when I was four years old and I was in kindergarten or preschool and stuff, they would come around and ask everybody what they wanted to be. And at that age back then everyone would be saying policeman, fireman. I was saying wrestler. That's because my dad was a wrestler. This business has been in my head since I was a baby and I've just grown up with it. And it's going to be very hard to take it away from me or me give it up, I know. Not as hard now as it would have been. But for me to be in a booking position or a committee deal and all that, I do give a hundred percent to that. Wrestling was like, not a hobby, but just a job. Missy, or a girl in a relationship with me, was able to do other things and have other hobbies. And my whole life was like, if I had spare time I was working on wrestling. I'd be watching tapes and I'd be watching movies. I'm a movie buff. I got a lot of my ideas from watching movies, like different scenarios and funny things. But she could never understand that, and that was a hard situation for her. She made the statement that when the business was bad on me, I was a bad person; when it was good, I was a good person. I don't think that it's necessarily that way, but I was dedicated to it. Yeah.

Clark: Are you at a different point in your life right now in regards to the importance of the business to you and its effects on you?

Gilbert: Yeah, I think so. I think I've grown up a lot. I think I've been through a lot for a 32 year old guy, as far as personal relationships and as far as the relationship with this business for the things I've been through in the business, and things that's happened while I've been into it. Wrestling is a fantasy world. A lot of people don't understand that or think about it that way. They take it for what it is. It is a fantasy world. That's like Paul in a situation. An example of Paul is that he takes it too far. I'm going to leave it at that. It's like James Bond to him, like everything's a secret and everyone's out to get each other and there's more to it than what it seems on the surface. But I think I've grown up a lot and I think I've learned to take it for what it is. It is a business. It is a job. But I do enjoy doing the ideas and everything. But I've also grown up enough to know that now it's time to start really analyzing my life and career, and try to decide really what I want to do.

Clark: What are your plans for the future in the business and what other things are looking to do outside of the business?

Gilbert: The plans in the business are open for anything, to be honest. I'm always open to any idea anyone would have for me to be involved in. I will tell you and I've said it the past couple years, I would very much rather work behind the scenes than be involved in the ring. There's just nothing anymore I really care about doing in the ring. I enjoyed my stuff with Terry Funk because he's of course one of my idols and I've learned so much from him and still do. He's like another father to me. I can sit and talk to him all night about this business. I loved my stuff with Cactus Jack. That's stuff I'll always be able to remember and have good thoughts of. Any kind of business ventures, anyone having an offer, I will sit and listen to. But anything is up right now as far as this business goes. We'll see what happens, especially in the next year.

Next March, I will make my official announcement at home that I will be running for public office. Right now, it looks it may be for our county executive position. Like a mayor would be over the city, the county executive is over the whole county. The primary election is in May and the general election is in August.

There has been, and I will say very light talk, mumbling, about a possible chance of being NWA world champion. If that were to happen, that's fine and everything. But right now, my whole mind and thoughts are kind of into public life and public service and politics. I'm a big, big fan of politics, as like government politics as we know it. I love reading books, always have, on any kind of political era you can think of. I've always been just in awe of the Kennedys. I love reading anything on them. But I'm also a person that loves Richard Nixon. That intriques me. That's another part now that I'm really having fun with. And now to know that at 32, at home I'm being taken seriously as a politician and as a person running for an office, it really makes my day. And it makes me feel very good and know there's life after wrestling, if that's what I want. And right now, that is what I want because of just all the bad taste I have in my mouth right now about this business. I do wish this business all the luck in the world and want to see it do good because I'm sure I will never, ever get totally out of it. If I win that job next year, I still want to be able to on my vacation time go to Germany or Austria for Otto or a Japan trip or something. And still stay somehow involved. I'll still be reading the sheets. I'm sure I'll still be talking to you. I don't think I could ever get it out of my system. With politics, I have some long range goals. It's not just a local politics there. I'm a dreamer, and I do have more goals that I have set for myself than wrestling. I hope and pray that I can accomplish them. They're going to be hard, very difficult, but win or lose next year, I'm going to have the greatest time running a campaign more than anything else in this whole world. I'm really going to have a lot of fun.

Clark: We talked about the negative things like backstabbing and the politics in the business. But who would you say are your closest friends in this business that you can trust with your life?

Gilbert: Well, first and foremost is really your family, my brother and my dad. There's really no one you really can trust with your life in this business. I do trust Terry Funk. Terry and I, with the generation gap between us, we have a generation gap but then again, we don't. I don't know if that makes sense or not. It's like, even though he's an older guy, we almost see things the same way. I guess because of his daughters and everything he's always been able to keep hip and he stayed in touch with younger things. That's the reason why I think that probably with no one else but just him I could probably work alongside and help. I'd be very happy to help him if he were to get the job at WCW or any job. Like he's running a show October 28 in Amarillo. We had been trying to reach each other, but he finally told me what it was. That he wanted me to work the show. I finally just called and told him, "Look, instead of trying to get a hold of me..." Because he has been spending a lot of time with John Aires. A lot of people may remember him as the UWF commissioner years ago and former football player for the Broncos and the 49ers. He's got liver cancer. Terry's been devoting a lot of his time to taking care of John and spending time with him. The show is also a fundraiser for John Aires. But Terry Funk has been a friend and almost like a family member to me. It's one thing to always get to grow up in baseball or football having an idol and then able to get to work with him, but also get to work alongside him. I guess that would be the next step for what I'd like to do with Terry. When I called him back about the show, I said, "We don't have to talk about money and we don't have to talk about anything. You just put me down and I'll be there. Just send my plane ticket, and we'll discuss the money after I get there." It was no big deal to me because I trust him. I have to be very honest with you, after the situation that happened last weekend, it's hard for me to say right now that I trust anybody. I hate to say that, but it is.

Clark: What advise would you give to younger wrestlers who are trying to get into the wrestling business?

Gilbert: Don't. (laughs) Right now the business is in such turmoil and it doesn't have one direction that it's going in. Unless a young guy has some money saved and he can afford to--let me make sure I stress *afford to be in the business*--and not make a lot of money at the beginning, then okay, it may pay-off after a year. But the way that it's going right now, I am being very honest with you, I wouldn't suggest to anybody right now to get in the wrestling business. Whenever we decide and find out what's happening with this business and what road it's taking, then we can answer the question.

I don't know what it is anymore that bookers of WCW or WWF are looking for to push. I used to know what WWF was looking for. And now I don't because they've had to change their style and their look. Also, they've had to watch behind the scenes. WCW, I know there's power struggles behind the scenes right now. I don't know really what they're looking at either. So I'd hate to tell any young guy, because I'd hate for them to come back later and say, "Eddie Gilbert, I want to kill him. He said the greatest thing would be to get in the wrestling business!" And it's not. So my answer would be, don't!

Clark: What would you most like to be remembered for in the wrestling business?

Gilbert: Just to be remembered for giving everything I had at whatever job I had and the love that I have for the business. And my dedication to it. I don't want anybody ever to be able to say that Eddie Gilbert screwed me over or that he intentionally stabbed me in the back. And that somehow or another, maybe in the annals of history, they can say that maybe somehow or another I either helped it or changed it in some way or another somehow. And also that I stood up for others that I believed in and I always took a stand and said what I meant.

INTERVIEW
STEVE KEIRN

The following interview with Steve Keirn, 42, was conducted via telephone from his hometown of Tampa, Florida on September 21, just several weeks after he was released from the WWF after turning down their offer to him of a front-office position in Stamford, as they felt they had gone as far as they could go with Skinner and Doink II. Part two will be published next issue, where he talks about his WWF days and dealing with Vince McMahon, and what his future looks like..

John Clark: Why and how did you get involved in the professional wrestling business and what prior training did you have for it?

Steve Keirn: Oh God, you're going to go way back, huh? Trying to cut the story down so we don't just drag out here, my dad was a POW (Prisoner of War) and at the same time I was growing up here in Tampa. Mike Graham and I were in school together. And I think out of respect, Eddie Graham started offering, saying, "Hey, bring Steve along when we're going to do something like go fishing or hunting." So I really started looking up to Eddie. The idea was, he was trying to help me out with the absence of my dad. And he didn't really have any motivation for it. There's nothing I could give him. I just thought all the guys that I always met were really nice. It seemed like I'd want to be friends with these kind of people. Anyway, I went to college and my major was pre-med, but my education wasn't strong enough to support it. I just got lost into the college thing and it was like I wasn't really into what I was doing. I didn't have the dedication to become a doctor. The original thought even before a doctor was just out and out money. At seventeen years old and somebody says, "Well, what do you want to be going into college for?" Well s--t, I want to be a doctor or a lawyer or the President. I don't want to go to college to be some jabronie. I had no idea, but I said, "Well, give me doctor." Then I realized how difficult it was going to be, so I lost a lot of interest in school. At the same time I had a sister at home--that was all that was home with my mother--she moved away and got married. I needed to go back because my mother was alone. I came back to Florida, and at that time Eddie noticed that I had been into power-lifting in college. And I had gone from a high school kid as 165 pds up to about 255. I was competing in college in power-lifting and had done real well. I worked for Eddie through the years as a counselor at his youth camps for boys where we taught wrestling and archery and just summer camp stuff. I got really involved into wrestling, and then Mike and I wrestled all the time. We coached John Heath in Sarasota and was always involved with the training. All the wrestlers were second generation wrestlers so if the guys had sons, he'd help them train them. So then Eddie suggested to me when I'd lost interest in school and came home, he said, "If you'd like, maybe Matsuda and some of the guys could start working out with you and you can see if you'd like to be a wrestler." Guys were coming and doing things; like Dory Funk Jr. when he was a world champion. He'd come through and he'd call me and he'd say, "Let's go down to the Sportatorium for about an hour." I mean, I was honored like, "This guy's the world's champion. And he's no relation to me. He has no real obligation to me. He just says, 'Come on and work out with me.'" I worked out with him and Jack Brisco, who I idolized--and Jerry Brisco's the same way. And then Mike spent a lot of time with me. It was like, people were putting a lot of effort into me for no money. I wasn't paying them to teach me. It was like they had taken an interest in me and they realized that I really wanted to do it bad, so they spent quite a while with me. I just basically got broken in down here. And I can't give credit to just one person because there was so many involved and so many gave me different pieces of advice. Like Dory Funk Jr., he would give me his theory about why he wrestled like he did and why he thought it was a good thing. He would say, "You have to develop your own style. And what you do is, you watch the guys work that you watch and you enjoy, you take a little bit from each one. And then pretty soon you have your own style." That's kind of how I got started into it.

Clark: Was it tough for you and everybody else trying to make a living in the business when you started out in Tampa?

Keirn: At that time it was like the early '70s and there were a couple situations that made it tough. We had a gas shortage there for a while. That was one of the tough times in the wrestling business, when we'd have to drive from these towns and they wouldn't sell gas to you after dark. So before you made it to the matches, you had to go fillup somewhere and get in a line. And then it's like, the money wasn't that good because your minimum guarantees on some of it were like $40 in most territories. Everything gets more and more expensive every year, but jobs don't seem to go up in value that much, comparatively to them. I can remember the biggest check I got for the first three years of the wrestling business was like $700. I had already gone to the Carolinas and I was Tiger Conway Jr.'s partner, working for the Crocketts. George Scott had given me kind of my first break and gave me a little bit of a push there. I started making in the $700 range. And before that, for the first couple of years in the wrestling business, my highest check was like $310. That was like six days work, you know, driving in a car and everything. But at that time I didn't have a family and wasn't married. I was living in an apartment just tickled to death to be a wrestler.

It's the excitement, the thrill. It's a real challenge because people don't understand it until they've experienced it. I try to tell guys when I'm teaching them to wrestle, I say, "Hey now, seeing it on TV and imagining yourself doing it, nothing compares to walking out and walking down that aisle then getting up in the ring and realizing you're in there, in maybe something much like your underwear! And you're right in the center of attention and everybody's focused in on you, especially at the beginning. Then, boom, you're realizing, "Hey, where the hell am I? I shouldn't be up here." That's a real scary feeling, to see it on guys faces, now that you are doing it.

Clark: When did that great, great feeling of being a professional wrestler wear off for you, or has it?

Keirn: I'd like to say that I could really pinpoint a time when it wore off, but I can't honestly say that it's ever wore off. Because I'll go out there, and maybe the fear of not knowing what I'm doing is gone, but the other fear of being caught in a situation that catches you totally by surprise, and you don't have an out for it at that given point--being tested to that ability. What I'm saying is, you're in there and everything is going fine and then all of a sudden, out of nowhere, the guy drops dead on you or something. And you're thinking, "Now, what do I do? He was supposed to beat me. Do I just pull him over on top of me and drop dead under him?" That's a hypothetical situation. There's no time.

I mean, I still have doubts about things when you go to the ring. People say, "Well, you've been doing this so long and you've done it in front of millions of people." When you count over a twenty year span and from the countries like Japan on big shows to the countries like the United States on big shows and pay-per-views, you start thinking how many people you've actually performed in front of. With the televisions and all that combined, you go, "Wow, I shouldn't be nervous." But then somebody could say, "Hey, well, you're going to be on a show where it may not be that large a crowd." And you go there, and you go, "Well, that won't be bad." And then they say, "Well, the guy you're working with's only had two matches." And then you go, "Oh my God," so you start panicking again. Just different feelings.

Clark: But do you think it's a lot tougher today for the professional wrestlers starting out in the business these days?

Keirn: Yeah, you know why. I think that I'd have to say that it's no tougher physically demanding than it was before. It's just tougher now to handle an audience. I mean audiences are so well educated. They've seen so much. It's like action movies. Arnold Swarzenegger, Sylvester Stallone, whoever it is, has to keep out-doing themselves to get people to pay to see them. And they're spoiling the public to the point of no return. So what do you give them in the wrestling business that keeps over-doing it and out-doing itself? I mean you're just going to come to a point in time where they're going to say, "Well, I'm satisfied with what I'm seeing," or "You can't satisfy me anymore and I'm no longer interested."

I can't predict the future. People have been telling me the wrestling business is going to be dead for the last fifteen years. I mean, I can honestly say that. Then they'd give me excuses in territories of like, "Oh well, school's started, and the territory's going to drop off." "Oh, it's Christmas, and the territory's going to drop off." I could be working in Florida and their usual thing was Christmas and school time was bad. Summer times were excellent. Then you'd go to work for the AWA for Verne Gagne, and it's like the opposite. All of a sudden your territory is a winner territory where when school starts, people start buying tickets. And at Christmas, that's a big deal to be at the wrestling matches. Minneapolis is a big bucks territory in the winter. Summer time, they're dead. So you go through a lot of experiences.

But as for it being tougher overall, I'd say that it's equivalent. It's just a little more difficult because right now guys don't have the opportunity to get experience around the country like they used to. Where do they learn to work seven days a week, they used to work? Atlanta used to work seven days a week. They'd work three shots on Saturday and sometimes two on Sunday. That was a heavy schedule. At one time, you had a TV on either a Wednesday or a Tuesday in Macon, then you had the two TVs on Saturday, whch was Atlanta's early morning taping, then the afternoon live show in Columbus, and then that night in either Griffin or Carrollton. So you put down some wrestling matches in one week. I'll ask a guy now, at a television or something, "Well, how long have you been working?" They'll say, "Three years." And then I'll say, "Well, how many matches have you had?" They'll say, "Two." It's a weird combination. Years ago when you said you were working for three years, then you've been working full-time three years. It doesn't matter where you were at. All the territories were basically full-time operations. So the guys aren't getting the experience before they come to bat. In other words, you put them on a cable network where they're really under the gun, and if they don't have the experience, it's not really their fault. And they can't pass up the opportunity. They have to go for it when they get it. They can't say, "Oh, well, don't take me. I'm not ready." It is difficult. It's tough, but it's not impossible.

Clark: Do you feel that the Rock & Roll Express or the Rockers were ever able to follow up in your footsteps to the same height of popularity that the Fabulous Ones achieved?

Keirn: Well, I can't answer for other places they were at because I wasn't there with the character and the gimmick at the same time. I can say that for the areas that we dealt with, which was in the Tennessee area mainly and then up in the AWA, that they couldn't have come in right after us and then not be looked down upon or as an imitation of. But when they went out and preceded us like the Fantastics--they were almost carbon copy, only the two guys were just a little bit smaller than us. Not that big a difference, that anybody should be offended. They were a little bit less experienced. And so they went to Bill Watts and they duplicated the videos that really made the characters get over and just put themselves in it. And so nobody in that area had seen us because there was no overlaps in those days of the cable networking. So they didn't really know there was another team that they were imitating, except for probably really hardcore wrestling fans. What they saw they accepted, they liked it, and it got over too. Even though the Fantastics were a duplication, they got over just as well in another territory as we did in the AWA because it was a good gimmick. But the Rockers came along later in life. But they came along and they basically were pointed a finger at for portraying the Rock & Roll Express, I think. You know, I think that the Rock & Roll Express had already established their team on Ted Turner's network. And then when the Rockers came out, they had been in Verne Gagne's territory, but they had basically imitated them to a point to where it wasn't even a Fabulous One comparitable there. The comparitable team in Tennessee; when the team of the Rock & Roll Express was put together after the Fabulous Ones. And the people looked at them as a little bit more of a teeny bopper and us as a little bit more mature--but still not like the greatest, but just a little bit more radical. We were like a cross between some guys that had the ability, but then they really got wild. I mean Tennessee was a wild place in those days. I'll give you an example, the Beverly Brothers, both of them were interested in the Fabulous Ones, because they were in Minnesota and they had seen a little bit of it. They got the tapes and watched some of the old films and they saw Moondogs and Sheepherders stuff, and fights all the way back to the Memphis Coliseum, and tearing up boards, and tearing up the announcer's tables, just wild s--t. They're going, "Wow." That's just like anything else. Every place in the United States or the world in wrestling has a little bit different style. And you have to adapt to their style. You can't get everybody else to adapt to yours.

Clark: What do you think the main reasons were for the Fabulous Ones becoming one of the most popular tag teams of their time and drawing big money?

Keirn: I think it was because that it was just like anything else, it has a certain amount of luck, it has the timing--there was nothing really basically taking everybody's attention--that it came out at the right time. A lot of the success I contribute in that area to Jackie Fargo. He was an older wrestler that came and paved the way with the Fargos and his style, and just being a great wrestler. Maybe he wasn't the most scientific, but he adapted to whatever area he was in and he made money, he made people remember him, he had a lot of fans, he was a great bad guy and he was a great good guy. It got to the point where all of his fans that he had in that area came to us because he endorsed us. He gave us the Fabulous One title thing from the Fabulous Fargos. So we picked up so many people at that point. It's a great way to do business for babyfaces. And people in the wrestling business aren't even intelligent enough to see that now. I think that was one of the reasons why people are interested in me doing jobs and things for their offices, is because that I can see things with a different light, where sometimes if they've looked at it so long, it's gotten dim and stale. I never think that babyface interviews were easy to do. But the one thing I always thought was, if you really wanted to get a guy over as a babyface, you let other people talk about him a little bit. That's what Jackie Fargo did about us. He told the people on television, "These are my boys. I like these guys. These guys will be good too." And all of this. It's not us saying, "Yeah, well, we're going to give you a hundred percent." That's a line of bulls--t people have heard for so long. So here it is, a guy that they've liked, respected, and watched for years, saying, "Like these f--ckin' guys!" And they're caught up in it to the point where they can say honestly, "Well, yeah, we do." If somebody hands you the ball and it's at the right time and they're going to put the right amount of effort into you, and if you can carry the ball, then it will work.

Clark: What led to you and Stan Lane breaking up the Fabulous Ones tag team? And then why didn't you go to the NWA with that?

Keirn: At that point in my life I was 35 years old. I looked at it like, "Okay, am I going to chase this rainbow?" I had two children that were getting ready to start school. They were babies, and they were getting ready to start school to the point where my daughter was. I have to say that the whole thing boiled down to that I kind of promised myself that I would take and raise them in one place and that I would not get caught up in the gypsy life of the wrestling business to be pushed to the point where with the cable networks flying guys around and all the different things going on--I said someday you have to walk away from the ring. Everybody does. Prepare yourself and don't let your ego get caught up with that "you can't do anything else." Instead, feed yourself. What I did was I studied for a real estate license in the state of Florida. I tried to diversify and say I can't be forced into being pushed around in the wrestling business from this place to that place without any security and without saying, "Okay, you're going to go to the NWA in Atlanta and start working there." I had just gone to Florida to do the same thing, and they somehow or another had worked it around to closing the territory down. Okay, now you take a guy that's moving a family around. Even if this wasn't my home originally, I would have been going, "God, now where am I going to move? I've been here six months, and then he's saying, 'Well, we're closing down. You're going to have to find a place to go.'" You've got your family to come home to and say, "Well, they closed the territory down. There's not going to be anybody working here anymore. We have to move somewhere right now." And it's like, wow.

You don't buy and sell houses that easy. I learned that when I got the real estate license. And the other part of it is, is you just can't put that kind of pressure on your family. You've got to be intelligent enough to find a way to do other things. And so I just tried. Then I got interested in owning in the wrestling business. That's when I just started saying, "Well, if I'm going to gamble, I'm going to make this gamble worth my while. I'm going to go for the biggest gamble I can, and that's to be an owner. Not a booker, not a wrestler, not the guy setting up the ring, not the guy that promotes one show a year, I've got to own a territory because I had never seen an owner of a territory poor. That was my goal. My goal in the wrestling business wasn't being the main event in a world title match, it was owning a wrestling business. Because I've already realized there's a certain amount of limitations. I knew I had the ability in the ring to give anybody a good match, but I'm still not a freak of nature. So I don't really have the drawing ability because of my size. You know, "Here comes 8'8" 900 pound Steve Keirn!" "And here comes 6'0" 240 pound Steve Keirn." And that's not a freak of f--kin' nature anymore. I realized limitations. But instead of saying, "Oh God, I can't be the world's champion," I was thinking, "Well, if I can't be the world's champion or nobody wants me to be the top wrestler in their territory, then maybe I'll just own the damn territory!"

Clark: Could you describe that experience down there in Florida with booking and promoting that territory?

Keirn: The experience we had down here was a real education. But I'm glad I went through it because I would have never been satisfied in my life if I'd had thought, "I should have tried that, and I never did." I met a lot of people in doing this. The reason I did is because I started looking for avenues in the wrestling business to promote from different means. We didn't start out with a lot of money down here. We didn't have millions of dollars. Originally, it first started out with myself, Gordon Solie, Mike Graham, and Jerry Jarrett. We wanted to familiarize the people that were going to watch our show. We were going to film a regular show once a week. We wanted to give them something to identify with. And Gordon Solie was our key, we thought at the time, because if they had watched Florida wrestling, if they saw Gordon's face they'd know that they were on wrestling. When you turn a channel and you go by something that familiarizes you with it, whether it's the identical spot or not, sometimes you'll stop and watch. That was what we thought might help us out. Now, Jerry Jarrett had an up and running territory. He had talent. At the very beginning, he offered for us to come to Memphis and do our filming and record it there, do a separate sound stage with Gordon on it doing the commentating, like it was the Florida show. We had some wrestlers go up there from Florida. It all worked out kind of nice. The only problem was, you're dealing with competing against multi-million dollar companies like WWF and Ted Turner. I mean, it's like you could never look important enough. Just having a small sound stage in a film studio with a crowd that couldn't be more than two rows deep, a lot of Cub Scouts, I mean it was at that time it was obvious that it wasn't going to compare or compete with, and the guys weren't going to look as important because we didn't have the money to produce expensive things. But we gave it a gallant effort, because we did actual videos and we did some things that were kind of tricky. We had a great content in our show. The wrestlers we had that were available down here were all hard workers and they were good because they took pride in what they did. And it wasn't like they were expecting to make a million dollars. What they were expecting was that if it did work, they would have a job and they would be seen on a regular basis, if not by some other talent people that might be connected with larger organizations. Everybody got along really good because there wasn't too much of a boss/employee relationship. It was more like a bunch of friends trying to make a wrestling business go. The Nasty Boys were here for the whole time. We had Jim Backlund (now Jimmy Del Rey in SMW) down here. He is and was a great worker then, it's just that nobody had an opportunity to see him. People put Jimmy Backlund down saying that he wasn't no freak of nature size. But originally and all along, we've all known that he was a great worker, great asset, and that he didn't have to be the main event, he could be a great match on the card anywhere and mean something because he is a great worker. We have a lot of great workers down here in this state that never, ever got to show their ability or never got an opportunity to come out here and work. They're still down here. That's why there's a lot of opportunities down here that people are starting to open up.

SHOOT OR WORK? YOU MAKE THE CALL

One of the most memorable, shocking, and bewildering events in recent memory in the World Wrestling Federation did not take place in the ring, but on Jim Ross' Radio WWF show on 10/16. It was an orchestrated segment with host Ross and Randy Savage specifically presented to defame Hulk Hogan. But whether it is a legitimate attack on Hogan or if it is setting up an angle, it is one of the most unigue and more intriguing developments in recent WWF history, probably due to the personal nature of the deal and how it all relates to the current status of the WWF with the public and the government's investigation with regards to steroids and many things of the like. The following is the complete transcript of the show with Hogan being the subject.

Savage: Hulk Hogan. Let's just say that I've lost a lot of respect for Hulk Hogan, aka Terry Bollea, you know and that's his real name, with him as a man and as a human being. But that's an extreme understatement that I'm saying right there. I lost a lot of definite respect for him.
Polo: Well, how did you lose this respect? This is fascinating. A scoop for my own show. This is great.
Savage: It's not your show, brother. A lot of people out there might be thinking it's professional jealousy. But now putting professional jealousy aside, if there is any, which I'm not saying that there is. Alright, did you check that out right there when I said that? I lost a whole lot of respect big time number one when he completey lied on Arsenio Hall, denying the use of anabolic steroids except for rehabilitation for an injury.
Ross: Have you ever used steroids, Randy?
Savage: Yes, I have. I used anabolic steroids. And when I was on

Arsenio Hall I told the people I did when they were legal, but it's like putting poison in their bodies.

Ross: Do you use them now?

Savage: No, I sure don't. And nobody does in the WWF. But at the same time, when I was asked about it, I told them the truth. It was prevalent at the time not just in wrestling, but all sports; baseball, basketball, football. You name it, it was there. It was in the gyms, it was all over the place. It was legal at the time. But at the same time, if Hulk Hogan is the guy that he says that he is, if he's leading those Hulkamaniacs down that tunnel where there's a light at the tunnel, and he's showing them the way, hey, listen, brother, the children are our future and if you want to lie to them, you're lying to me. If you're lying to me, you're lying to everybody, brother, because that's just like the way it's happened. I remember being in a car with him the day before he went on Arsenio Hall in St. Louis, Missouri, and I begged him for three hours not to do that.

Ross: You knew he was going to go on and lie?

Savage: Exactly. I knew that he was going to do it and I knew that he was going to lie about using anabolic steroids. And I told him that he could be a leader among men if he would tell the truth. But he was worried about the image of the character of Hulk Hogan, aka Terry Bollea. And I said, "Brother, listen." I said, "We all make mistakes. Be honest. The world is more forgiving than you think. Steroids were legal then." But he said not a chance. He went on Arsenio Hall and he lied, and he lied big time. He hurt himself. I'm not worried about him hurting himself, but he hurt all of the World Wrestling Federation because like I said before, he was a leader. He was a big time, five time World Wrestling Federation champion, and when he talks, people listen.

Ross: Let's face it, he was the biggest star *ever* in the WWF.

Savage: Yeah, but when he went on Arsenio Hall and lied and then everything came down after that, he realized that he hurt himself, that he cared about that. But I'll guarantee you from heart to heart right now, Johnny Polo be quiet, I guarantee you he could care less about hurting any of us at the WWF, the World Wrestling Federation.

Ross: Would you say he's selfish?

Savage: Selfish to the umptheenth degree, brother. And I'm not perfect, no doubt about it, but this guy is *really not* even perfect, though he would want you to believe it.

Ross: One thing's for sure, as the folks that listen and watch the World Wrestling Federation that followed your career, at one time you and your former wife, Elizabeth, probably the most marketable enity in the World Wrestling Federation. You were synonomous. And I'm saying that respectfully. However, you and her have amicably, I don't know if it's amicably, but you're divorced. I've been divorced. I'm not saying it's a sin. But the issue is that, is this thing, is this part of this situation? I'm asking a personal question.

Savage: That's alright, Radio WWF, that's what it's all about, right. Hits you between the eyes, puts you under the microscope, if you survive, you survive. It's the nineties, that's what I hear. Isn't that right, Johnny Polo?

Polo: Hey, we don't pull no punches...

Savage: That's enough, that's enough right there. Isn't that something? Jim Ross, you asked me a question, I give you an answer. I got a work hard, play hard attitude right now. I'm wild and crazy just like I was when I was getting started at the very beginning. But there was a time I fell in love. I got engaged and got married, and it was to Elizabeth. Then it got a point that maybe some of the kids out there can relate to, maybe it happened to their mother and father, maybe their uncle or an aunt or whatever it is, but sometimes it just doesn't go forever like they say at the alter. And Elizabeth and I, we were married, but we were having problems. And at the time, Elizabeth and Hulk Hogan's wife were very, very, very best friends and they were running around together. And I didn't think it was healthy for our relationship, but whatever's whatever. You know what I mean, a lot of people have a different kind of friends. But there was a time when I was wrestling on the road while we were having problems, and we'd call home, and Liz wouldn't be there. And during a certain segment of time, I would just get another phone call--you know, being the master of the phone that I am--and I would have several conversations with Hulk Hogan, and he would give me swerves and curves but never telling me that Liz was over there.

Polo: Wait, wait. So all this was going on and Hogan was *lying* to you?

Savage: Well, that's what I found out later.

Polo: Wow!

Savage: Yeah, but you're a liar too, so it really doesn't matter.

Ross: This is a serious matter.

Savage: She was either out with his wife, Linda, or hiding out right over there at their house. You know what I mean, just whatever's whatever. And later on while I was wrestling on the road, basically when I would call home and there was no answer for four days and Elizabeth was M.I.A., missing in action for four days, you know, I was worried about my wife then, and I still am now. You know what I mean, can't help that in my heart, I'll always lover her. But it's very hard to let go, but you've got to let go. And that's for those people out there that have situations like them. But no doubt about it, being honest, four days went by and Liz finally called me and told me to get a lawyer because she wanted to divorce. You know, that was like end of story right there.

Ross: Do you think Hogan knew about your divorce? Did he know what was going on, obviously?

Savage: What it is, what it is, you know what I mean, like Hogan and his wife were in Miami making that movie that bombed, *Mr. Nanny?*

Ross: Which one that bombed?

Savage: He's a three-time loser. He started out with *No Holds Barred* that did ten million dollars. And then *Suburban Commando* did less. And then he broke his own record for doing less than that, you know what I mean, *Mr. Nanny*. Not to say there's anything personal right here. It's kind of like the Crush, Hulk Hogan type situation. But anyway, I made numerous calls to Hulk Hogan. I was going completey out of my mind because I didn't know where she was and couldn't even talk to her about it because she wanted a lawyer and all. But he gave me swerves and curves again and said he didn't know like where she was, "But brother, if I heard anything, I would let you know." But in desparation, I flew to Miami at the Jockey Club where Hogan was staying and where they were filming the movie *Mr. Nanny*. And there I found Liz. Shocking, yeah. And obviously by this time, only half shocked. You dig? Johnny Polo, just shut up.

Ross: I understand. That's a gutrenching deal, pal. It tears your guts out. I mean anybody can relate to relationships. We get into so much ga-ga in wrestling about this guy's face paint and this guy's music and this guy's ring jacket and this guy's finish hold and this guy left the WCW and this guy left the WWF. Sometimes it comes down to human beings. And it rips your guts out when real things happen to people.

Savage: You're right about that, Jim Ross. Honesty and friendship between Hulk Hogan, aka Terry Bollea, and "the Macho Man" Randy Savage, aka Randy Poffo--brother, I'm right out there in front of you, you know what I mean, hit me with your best shot--the honesty and friendship wasn't there, Jim Ross. And possibly it never was. And right now talking on Radio WWF I will tell you that it was never there. I was fooled and I just didn't know it, and Liz didn't know it either. You know, she thought she had a best friend with Hulk Hogan's wife. But now we both know it, separately of course because we are legally divorced. Can you believe the fact that Hulk Hogan, Hulk Hogan's wife, and Liz don't talk now. So what kind of friends do you think they are?

Ross: They don't even talk now?

Savage: No, they don't talk now. See, it's almost like they got the job done. You know, I mean this is worst case scenario, broke us up, did whatever they had to do. If they were true friends, it doesn't matter what they were doing before, after, whatever, to talk. But it's a situation where they're not even friends now. So I think Liz realizes a lot because time goes by and I wish the best for her. But a lot's changed and trust is broken, just like with me and Crush on Monday Night Show, brother. I'm here, I'm ready, brother. You know what I mean? I've changed a lot. I've changed a lot in my lifetime.

Ross: Randy, is it time to go back to the old days, to the Lexington, Kentucky days, to the days of Angelo Poffo teaching his boys how to defend themselves? Is it time to go back to what brought you to the dance?

Savage: You can't forget your roots, Jim Ross, brother. And a lot of people are going to like me or a lot of people are not going to like me because of it. But that's just the way that it is. If Hogan didn't like what I said over the airwaves, if he wanted to do that in front of the WWF in an arena nearby or if he wanted to do it in a garage of his choice, that would be cool for "the Macho Man" Randy Savage, brother, because you come beat me, but you can't eat me, but I don't think that you will beat me.

WRESTLING HEADLINE NEWS

*To set up his upcoming return, Shawn Michaels was on Radio WWF 10/16 and said that his only problem is with Vince McMahon, Jack Tunney, and the championship committee. Host Jim Ross then commented, "How can anybody not get along with Vince McMahon? Everybody gets along with Vince McMahon. The federal government gets along with Vince McMahon. They talk to him all the time. How can anybody not get along with V.K.M.? So what are you saying, McMahon is the Jerry Jones of the world here in this wrestling thing?" Anyway, Michaels will be brought back shortly after working a couple weeks for Jerry Jarrett in Memphis.

*Sabu worked all three days of tapings 10/19-10/21, as the first night in Poughkeepsie he won a squash and got over through shocking the audience with his spectacular moves, including a backflip off the top rope to the floor where his legs landed on the ringside guardrail. The second night in Glens Falls in a dark match, Owen Hart beat him in what was described as four star match. The third night in Burlington, VT, he won a dark squash match. He was offered a deal with Titan, but at this point it appears he won't be signing. Ted Petty (Cheetah Kid and now Rocco Rock) was also offered a job, but turned it down.

*On 10/20 in Glens Falls during a Jerry Lawler-Bret Hart match, one of Lawler's knights for the Survivor Series was revealed to be Glen Jacobs, who did a run in. Undertaker will take Tatanka's spot in the Survivor Series main event teaming with Lex Luger & the Steiners vs Yokozuna & Ludvig Borga & the Quebecers. At the Poughkeepsie Raw tapings 10/18, Borga came out during Tatanka's squash match and attacked him. The Crush angle with Randy Savage aired live, where Crush, dressed for his new heel role, and Yokozuna destroyed Savage. 10/25 on Raw has 1-2-3 Kid vs Marty Janetty with both doing great moves, and then Johnny Polo coming out and interfering for both guys. The match ended with no decision with Janetty and Kid beating up Polo. Kid will have a series of matches coming up with Polo.

*Jim Ross, who got married last week, is creating a lot of news from his radio show and his name is mentioned more times than anybody else's in this this issue. The only other important note for Ross this issue is on his 10/16 newsbreaking show, he extended WCW's public relations director Mike Weber an open invitation to appear on his show and discuss the problems surrounding the top two organizations in the United States.

*ECW at Cecil County Community College in Northeast, MD on 10/16 with about 200: Tommy Cairo beat Mr. X, Johnny Hotbody & Tony Stetson beat Axl & Ian Rotten, J.T. Smith beat Super Destroyer and won a battle royal to win the ECW MD state title, Jimmy Snuka beat Nikolai Volkoff, Sandman (who blew out his knee) with Peaches beat The Rebel with Angel, Shane Douglas beat Public Enemy Rocco Rock (sub for the scheduled Jim Neidhart). -By John Bailey. 11/13 at ECW Arena in Philly has Hawk & Sabu vs Funk & mystery partner, Bellomo vs Rebel, Tanaka & Diamond vs Public Enemy with stipulations.

*Tri-Star Wrestling in St. Petersburg, FL on 10/17: Genius Lanny Poffo beat Kevin Sullivan by DQ, Alan Iron Eagle beat Mohammad Stud, Genius beat Masked Superstar, Brian Blair beat Warlord by DQ, Greg Valentine beat Doink the Evil Clown by DQ, Jim Neidhart beat Kevin Sullivan by DQ, Wrecking Fury beat Southern Posse. The night before in Tampa Lou Perez beat Skinner for ICWA. -By Shannon Rose

*Dennis Galamb's UWA has a show 10/22 in Colonial, NJ at the high school with Jim Duggan vs Kamala on top, Honky Tonk Man, midgets, and Public Enemy appearing. The following night, Duggan vs Skull Von Kruss headlines a show at the high school in Matawan, NJ.

FLYER FAN FARE

*The Real Wrestling Hotline at 1-900-903-9030 at 99 cents per minute has two options each day. Monday: Dave Meltzer & Mike Mooneyham, Tuesday: Steve Beverly & Scott Hudson, Wednesday: Meltzer & John Arezzi, Thursday: Hudson & me, Friday: Meltzer and surprise coming soon, Saturday: Beverly & Dennis Brent, Sunday: Mark Madden & Georgiann Makropoulos.

FLYER NEWSLETTER BACK ISSUES- INTERVIEWS WITH:

#4: Jerry Lawler, #5: Paul Roma & Johnny B. Badd, #6: Iron Sheik & Jimmy Snuka, #7: Bruno Sammartino, #8: Kerry Von Erich, #9: Sammartino, #10: Terry Taylor, #11: Hawk & Taylor, #12: Marty Jannetty, #13: Jannetty, #14: Animal, #15: Buddy Landel, #16: Davey Boy Smith & Paul Ellering, #17: Jake Roberts, #18: Roberts, #19: Various, #20: Madusa, #21: Madusa, #22: Paul E. Dangerously, #23: Earthquake, #24: Honky Tonk Man, #25: Max Moon, #26: Bill Watts, #27: Watts, #28: Watts, #29: Watts, #30: Shane Douglas, #31: Sherri Martel, #32: Tully Blanchard, #33: Eddie Gilbert. Each back issue is $2 ($3 out of US) and can be ordered by sending the proper payment to the Flyer address below.

In an effort to improve the quality of this newsletter, we would appreciate it if you could please phone in a report of any live shows you attend after the event is held to our phoneline (215)566-3852 at any and all hours of the day. Fax messages can be sent to (215)566-3852 with notification before doing so. THANK YOU.

All interviews are transcribed verbatim and the opinions of the subject being interviewed do not necessarily represent the opinions of the editor or this newsletter.

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